This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

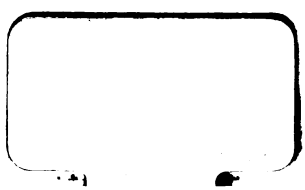
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

CHAMBAUD'S

GUIDE TO THE

FRENCH TONGUE

600094043Q



CHAMBAUD'S GUIDE

TO

THE FRENCH TONGUE.

CHAMBAUD'S GUIDE

TO

THE FRENCH TONGUE,

CONTAINING

(AGREEABLY TO LEWIS CHAMBAUD'S METHOD)

THE ART OF FRENCH PRONUNCIATION;

AND DIRECTIONS FOR THE

USE OF EVERY FRENCH GRAMMAR.

WITH EXERCISES AND CONSTRUCTIONS.

BY

J. B. CHAMBAUD,

Bachelier ès Lettres, Licencié en droit de l'Université de France, Académie de Paris; Professor of the French Tongue in London.

LONDON:

GROOMBRIDGE AND SONS, PATERNOSTER ROW.

MDCCCLII.

303. c. 27.

éducation complète sans la connaissance approfondie de la langue et de la littérature Françaises.

Il était digne de V. E., qui tient à ce qu'il y a de plus glorieux dans notre pays, d'accorder son bienveillant patronage à une méthode consacrée par le temps, et qui rend de si grands services aux personnes désireuses de s'initier dans la connaissance de la langue Française.

Je prie V. E. de reçevoir les sincères remerciements de

Son très humble et
très obéissant serviteur,

J. B. CHAMBAUD.

LONDRES; *Février* 1852.

PROFESSOR J. B. CHAMBAUD, 68, *Newman Street, Oxford Street, gives French Lessons at the undermentioned Charges.*

PRIVATE LESSONS, OF ONE HOUR EACH.

			£	s.	d.
A Single Pupil	A Month, or 8 Lessons	At the Professor's Home (each Lesson, 2s. 6d.)	1	0	0
		Abroad, within the Three Miles' Circle from the Post Office, St. Martin's-le-Grand (each Lesson, 3s.)	1	4	0
	Six Months, or 48 Lessons,—the First Part of the Course	At Home (each Lesson, 2s.)	4	16	0
		Abroad (each Lesson, 2s. 6d.)	6	0	0
	Eleven Months, or 88 Lessons,—the Entire Course	At Home (each Lesson, 1s. 9d.)	7	14	0
		Abroad (each Lesson, 2s.)	8	16	0
Two Pupils	One Charge and a Half.				
Three Pupils	Two Charges, and a Lesson of one hour and a quarter				

NOTE.—*The Private Lessons without the Three Miles' Circle are attended upon special agreement.*

COMMON LESSONS, of one hour and a quarter each, given at the Professor's home, every TUESDAY and THURSDAY, and WEDNESDAY and FRIDAY, from seven till ten, P.M., and to which no more than Six Pupils are admitted.

		£	s.	d.
Each Pupil—	One Month, or 8 Lessons (each Lesson, 1s. 6d.)	0	12	0
„	Six Months, or 48 Lessons (each Lesson, 1s. 3d.)	3	0	0
„	Eleven Months, or 88 Lessons (each Lesson, 1s.)	4	8	0

SCHOOLS AND PUBLIC INSTITUTIONS are attended upon special arrangement, according to their Situation and the Number of Pupils.

LESSONS OF FRENCH LITERATURE AND HISTORY are attended upon special agreement.

NOTE.—*The Charges are to be paid in advance.*

CHAMBAUD'S

GUIDE TO THE FRENCH TONGUE.

PRELIMINARY OBSERVATIONS.

THE following pages are not submitted to the English public as developing any new or original method for the attainment of the French Language. The impossible is not aimed at by the author: he is too sensible of the important parts which Capacity and Disposition play, in the acquisition of a foreign tongue, ever to pretend to displace them by untried means, even though these means be designated by such imposing words as 'Original Method,' or offered as a substitute for the absence of a practised Teacher. The fact is, there are difficulties incidental to the position itself, — that is, possessing the English student with a knowledge of the French language,—which can only be surmounted by the approved system of experience, viz., by diligent study and close application. All that is purposed to be accomplished is the removal of some of those impediments which so constantly obstruct the free path of the scholar, giving him proper directions, whereby he may bring into use the various published Grammars of the French Language.

An acquaintance with the French language was at all times greatly appreciated by the English people. The History of England evidences that most of her greatest statesmen and scientific writers professed to have a knowledge of the tongue in question; indeed, where such an attainment has not been possessed, the historian is often found to make mention of the fact, as though it were one of sufficient importance to justify his comment. In our own times, thanks to the genius of the schoolmaster, and to the interchange of thought and opinion, nation with nation, the necessity of being able to speak and write the French language is no longer confined to the few who govern, but is alike felt by every disciplined mind in all classes of the community.

The study of the French language is somewhat arduous to the foreigner,—not so much, perhaps, in its grammatical rules, as in the knowledge of a pure pronunciation. Therefore, it speaks most favorably for the industry and devotion of the English people to find so many of its members speaking and writing, with critical accuracy, the language of their neighbours. Wherever such an accomplishment prevails, the author is quite sure, that it has not been obtained by recourse to 'New and speedy Systems,'[1] but by close attention to directions and observations similar to those noticed in these pages.

Admitting, then, the difficulties in the way, the student who longs for some patent scheme to remove them may lay aside this Guide, for assuredly he will not find one of such pretence in it; but if he be willing to follow a practised and learned

[1] LEWIS CHAMBAUD, nearly a century since, wrote these words: —"It is amazing to see how apt people are to deceive themselves, and how easy they are to be imposed on by designing, crafty men, who improve the general simplicity to their own private gains."

man, such an one, for example, as LEWIS CHAMBAUD, the instructions here given will be to him as so many stepping-stones, materially assisting him in his desire to possess a knowledge of the French Language by a sound and correct method.

I. SPEAKING AND GRAMMAR.

To speak, in the absolute meaning of the word, is to make one's self understood by Nature; but the art of speaking, as applied to the human race, is composed of sounds or voices, as distinct from man's ingenuity in forming characters or signs, which are named—Letters, Syllables, Words, Phrases, and Sentences. The art of Speaking is taught to mankind by a series of processes which, philosophically, require to be divided into four parts:—The teaching of, first, the Sounds or Voices, which constitute the Spoken language. Secondly, the conventional characters or signs of the Sounds, which signs constitute the Written language. Thirdly, the Words composed by the combination of sounds, *i. e.*, parts of speech: and Fourthly, the use of these Words to make known the meaning of man's thoughts: the last two teachings being applicable to the Spoken as well as to the Written languages.

The philosophical range is always strictly kept up, with, however, an important discrepancy between the tuition of Native Tongues and that of Foreign ones. In the former, children learn the larger part of the sounds long before they are able to know the corresponding signs; so that when the time comes for regular tuition, this larger part can be laid aside, and the signs only require to be taught. In the latter,

on the contrary, the pupils being, generally, ignorant of the sound, its combination with its sign is strictly enforced by the Teacher. The body of rules, invented by man to teach the above-mentioned four parts of the art are called *Grammar*, from the Greek word γράμματα,—meaning characters.

It follows, from what has here been said, that a grammar of a foreign tongue should be divided into two chief parts:—first, the Teaching of Sounds, or Pronunciation, with its Signs; and secondly, the Teaching of the Parts of Speech,—with their use or Syntax.

II. PRONUNCIATION.

Can the Pronunciation of a Foreign Tongue be taught with the aid of Signs expressing the corresponding sounds of the pupil's Native tongue?—This question has been the subject of much controversy. William Cobbett, in his '*Maître d'Anglais*,' tells us: "La prononciation de l'Anglais ne peut s'acquerir, qu'en lisant et en parlant avec ceux qui sont en état de diriger surement l'écolier."[1] Some grammarians indorse such an extreme opinion, and likewise reject, as useless, the comparative sounds. On the other hand, numerous teachers have attempted to translate the comparative sounds,—from English into French, and *vice versâ*,—and they tell us the pupil can wholly, even without a master's help, learn pronunciation through their methods.

This question, however, cannot be answered, either affirmatively or negatively. To ascertain the truth, it is advisable not to run into such extremes. There is a middle path pointed out by the most accredited grammarians; and this is skilfully sketched

[1] *Trans.*—"The pronunciation of the English language cannot be acquired except by reading and speaking with persons properly qualified to show the scholar the right way."

by Lewis Chambaud, who says, "The pronunciation of a language consists of sounds and articulations; and the greatest difficulty met with in learning to read arises from the words being written and spelt otherwise than they are pronounced. If, then, the sounds and articulations, that is, the various ways of representing them in writing, were exhibited in proper tables to the learner, with the corresponding sounds and articulations of his own language, that difficulty would be, in a great measure, removed." Every one, however indifferent his acquaintance with any two tongues, will certainly value this saying as appropriate and right, for he will have observed, upon corresponding sounds, that a very peculiar accent consorts with each uttering of words, an accent which cannot be noted down, and yet constitutes the proper and true feature of every language. From such a fact we may, as Lewis Chambaud did, infer that the system of comparative sounds works, in a contracted sphere, by its own intrinsic power; and, I will add, it would prove to be inoperative, apart from the help of a duly qualified teacher. In the above observations is comprised Lewis Chambaud's method of comparative sounds,—which, however, is not entirely his own, for it was drawn from the illustrious and learned men of Port-Royal,—a fact which tends to prove the excellency of a system that for more than a century found so much praise in the writings and practice of the most distinguished teachers of that age.

III. THE PARTS OF SPEECH, AND SYNTAX.

Lewis Chambaud observes, that "all the English, as well as the Latin and French, grammars used in schools, are quite defective in respect both to the division of the work, and the definitions used in it." Since the time, however, of our learned predecessor a great change has taken place, for the

library of the wealthy, as well as the country school, both in France and England, are now provided with grammatical works, properly subdivided and more correctly defined; and international grammars, in the French and English tongues, are also very numerous; hence the author considers there does not exist any necessity for the publication of a new grammar.

As regards Lewis Chambaud's Grammar it is proper to observe, that it must be considered in two points of view; first, its method of tuition; and secondly, its division and contents. This latter part, from causes, the bare mention of which will show the power, has become obsolete in some of its portions. More than half a century ago a political revolution threw down the ancient *régime*, with its laws, manners, and customs, and, in its place, there sprang forth a new one. And further, when Lewis Chambaud was writing, some alterations in the French tongue were proposed by some of the greatest literary men and grammarians then living, concerning which Chambaud took the wrong side; *use*, the master of languages, decided against him.

This caution, however, will suffice for the present, as the objection is further alluded to in the Notice, p. 9.

In respect to Lewis Chambaud's method of teaching the parts of speech and Syntax, that stands unshaken; it rests still, as it did, upon the strong groundwork of the keenest knowledge of the human mind and aptitude. The striking feature of this method is, indeed, to initiate pupils in the French tongue by skilful gradation; to teach them the generalities and necessary parts of speech before they enter upon the more difficult rules and exceptions of the language; so that at every stage of their tuition, the knowledge acquired becomes both pleasing and useful.

IV. TIME AND DIVISION.

In what Space of Time can the French Language be acquired?—"A grown person, of parts and application," says Lewis Chambaud, "will learn his Accidence in a couple of months; be able, in less than three, to construe a French book, and turn into French the first chapter of Exercises, and go through the whole course of the language, with the exercises upon the grammar rules, in less than twelve months." The author entirely coincides with such an answer; the time mentioned is much greater than is sometimes said to be sufficient; but as Lewis Chambaud had no belief in such wonders, can he do better than take example from such a man, and follow his masterly sayings?

According to what has just been stated, the method of the present Guide will rest upon its various divisions. The entire course of study is therefore divided into Eighty-eight Lessons (eleven months, at two lessons a week), that time being understood as adapted for grown persons; for children, the teacher must divide each Lesson into two or three parts, according to his pupil's skill and application. Each lesson will include, according to the pupil's course,—one, two, three, or four of the *Six* following parts:—1. Pronunciation and Orthography. 2. Parts of Speech. 3. Syntax. 4. Exercises. 5. Construing. 6. Reading.

NOTICE.

Although the present Guide is intended to show how to make use of the various published Grammars, and other classical books on the French tongue, the author thinks it proper to offer to the notice of such persons as will be obliged to buy new books, some short directions on the subject.

It is very difficult to name, amongst the large number of French classical books,[1] those which are of a decidedly superior character; hence the following list is a mere indication of some good works, which the author must not be understood as exclusively preferring, except Lewis Chambaud's Grammar, to the depreciation of those treatises which have been published, during the last twenty years, by several learned grammarians.

GRAMMARS.

1. 'A GRAMMAR OF THE FRENCH TONGUE,' with a Preface; containing an Essay on the proper method of Teaching and Learning that Language, by Lewis Chambaud; revised and corrected, agreeably to the dictionary of the French Academy, by *M. Descarrieres*. London; Longman & Co. 1846.

There are numerous editions of this celebrated work. The author has before him, besides the 1846 edition, one printed in 1779, and another in 1805. The 1779 edition is stated to be the Seventh edition. The 1805 edition is called the *Fourteenth edition*. The 1846 edition has no number. Notwith-

[1] According to the 'Bibliotheca Londinensis' there are from 1814 to 1846, only: French dictionaries 21, French grammars 55, and an innumerable quantity of treatises, exercises, histories, &c.

standing its age, this Grammar is still the fundamental work on the teaching, in England, of the French tongue; for of the numerous and more recent grammarians, not one has failed either to quote its authority or to borrow its contents; people, then, who wish to learn soundly the French tongue, ought to resort to Lewis Chambaud's Grammar.

It must not, however, be placed in the pupil's hands unaccompanied with the following warnings.

a. The modern grammarians and the French Academy admit Nine Parts of Speech, as Lewis Chambaud did; but they add *Articles*, subtract *numbers*, and name *Adjectives* and *Interjections*—the parts which Chambaud calls *Adnouns* and *Particles*.

b. The French *Verbs* are now divided into four conjugations; instead of Lewis Chambaud's ten: the first remains the same; his 2d, 3d, and 4th make the second; his 5th the third, and his 6th, 7th, 8th, 9th and 10th the fourth.

c. Lewis Chambaud's division of the radical and compound tenses of *Verbs* is not generally followed; it is, however, a very good one.

d. The writing and pronunciation of the last syllable of the conditional tenses of *Verbs*, as *je rendrois, j'aurois*, and of some names of countries, as *Anglois, Francois*, have been altered to *je rendrais, j'aurais, Anglais, Français*, &c.

e. Finally, some idioms and locutions are now quite obsolete.

He who is duly qualified, and will issue an edition of Lewis Chambaud's Grammar, revised according to the modern alterations of the French tongue, will do a very great service to the learners and friends of that language.

2. '*Hamel's New Universal French Grammar.*' New edition, 12mo. Whittaker.
3. '*Hamel's New Universal French Grammar, with Exercises.*' 12mo. Whittaker.

4. '*How to Speak and Write French correctly.*' By D. M. Aird. Simpkin.
5. '*A French Grammar, &c., containing a Synoptical Table of the Conjugations of Verbs.*' By B. Dugué. Simpkin.

EXERCISES.

1. '*Hamel's Grammatical Exercises.*' New edition. 12mo. Whittaker.
2. '*Bossut's French and English Exercises.*' 12mo. Whittaker.

CLASS BOOKS.

1. '*Bibliothéque portative,*' prose et vers, abridged. Dulau.
2. '*Molière,* Choix de Comédies,' par Ventouillac, 2 vols. 8vo.
3. '*Leçons Francaise de Littérature,*' prose et vers, (Fr.), Noel, 12mo. Whittaker.
4. '*Gil Blas abrégé, par Wanostrocht,*' 12mo. Whittaker.
5. '*Fables de la Fontaine,*' avec Notes, par Levizac. Dulau.
6. '*Histoires pour les Enfans,*' par Mademoiselle de Chabaud Latour. J. Nisbet.
7. '*Histoire de France,*' par Lamé Fleury. 18mo. Whittaker.

DICTIONARIES.

1. '*Chambaud,*' 4 vols., 8vo. Longman.
2. '*Spiers,*' 1 vol. large 8vo. Whittaker.
3. '*Nugent—Tarver,*' pocket 18mo. Longman.
4. '*Nugent—Tarver.*' 12mo. Longman.

LESSONS.

ON THE ORDER, DIVISIONS, SIGNS, AND USE OF THE LESSONS.

THIS Guide to the Study of the French Tongue is divided into Two Parts, followed by some exercises and constructions.

The First Part, composed of Forty-eight Lessons, is inclusive:—1. Of the explanation of the sounds of the French tongue. 2. Of the direction, first, on the principal rules upon the parts of speech; secondly, on the principal part of Syntax; thirdly, on the exercises, construing, and reading. The First Part, being the groundwork of the knowledge both of the pronunciation and rules of the French tongue, teachers must insist upon pupils learning it with the utmost care, and not suffer them to go to new matters, without thoroughly understanding the previous lessons.

The Second Part, composed of Forty Lessons, is inclusive:—1. Of the explanation of the sounds of every letter, vowel, and consonant; and of the several marks used in writing French. 2. Of the direction on the entire syntax; and the exercises, construing, and reading.

Each lesson is overmarked by a particular set of Roman figures, and each part of the lesson by Arabian ones.

All directions standing between two crotchets are to be attended to by pupils at home after each lesson, and surveyed or corrected by the teacher at the beginning of the next. The initial letters [*g. b. h.*] and [*w. d.*] mean that the foregoing part of the lesson is to be *gotten by heart,* or *written down.*

The exercises and constructions will correspond only with the lessons of the First Part; as the teacher must draw those of the Second from the more convenient French and English writers.

FIRST PART.

I.

To EXPLAIN: The sounds used in speaking, personified by the signs called *letters*, are intuitive to all. As some of these sounds are so simple that they may be uttered by the mere opening of the mouth, and to make up a distinct voice, they were named *vowels;* and as some others, less plain, depend on the motion of various parts of the mouth, teeth, lips, tongue, palate, and can neither go through the mouth nor form a perfect sound without uniting themselves with the former, they were called *consonants.*

In the French tongue, the written alphabet numbers five detached vowels and twenty consonants, and the following table gives their imitative pronunciation.

a	*b*	*c*	*d*	*e*	*f*	*g*	*h*	*i*	*j*	*k*	*l*
ah	bey	cey	dey	ey	eff	gey	hash	e	je	kah	ell
m	*n*	*o*	*p*	*q*	*r*	*s*	*t*	*v*	*u*	*x*	
emm	enn	o	pey	qu	ere	ess	tey	vey	u	ix	
				y	*z*						
				eegrec	zed.						

But this alphabet is imperfect, for it neither shows, nor can show, the sounds of the French tongue, which are as simple as are *a, e, i, o, u;* for example, *é, è, oi, a, eu, an, in, un,* &c. On the other hand, some sounds are represented in different ways; as, *ai, ei, i, hi, rau, rô,* &c. So that the above alphabet stands only for the written tongue, and it is necessary, for the spoken one, to present tables showing the remaining sounds and their pronunciation. But previously to doing so, it is advisable to make the learner acquainted with—1. The signs called *Accents,* as those signs, which are unused in the English tongue, hold the most important place in the French language. 2. The sign called *cedilla.* 3. That of *apostrophe* or *elision.*

There are three accents:—acute (´), grave (`), and circumflex (^). The acute denotes *é*, spoken with the mouth shut, as *bonté;* the grave *è*, uttered with the mouth open, as *succès;* the circumflex marks a broad pronunciation, as *âge, nôtre;* added to which, the grave is sometimes placed upon the *a*, as, *à, là, çà*. The cedilla is a comma put under the letter *c*, before *a, o, u*, in order to soften and give to it the hissing sound of *s;* as, *çédille*, pronounced *sed*, and not *ked*. The apostrophe is a comma put at the top of the letter *l*, to mark the elision of the letters *e, a;* as, *l'amour*, for *le amour; l'orange*, instead of *la orange*.

VOWELS, WITH SOME OF THE DIFFERENT WAYS OF WRITING THEM.

a. at, ac, ap, ab, ach.
e. eu, euf, eut, œ, œud.
i. is, it, il, y, ii, (remark *y*.)
o. au, eau, ho.
u. hu.
â. as, ats, acs, abs.
an. en, em, am, aen, ean, aon.
è. ai, ei, eg, ep, et, oit.
é. ez, ed, et, eai, æ, œ.
ê. es, est, ets, aie, aient.
en. an, em, in.
in. im, ain.
o. au, aux, ho.
on. om, ons, ont, eon.
où. où, oup, houe, ous.
un. eun, um, l'uns.

II.

1. To EXPLAIN: The consonants, with some of the different ways of combining them.

b (weak), bon, bombe.
c (id.), cœuillir, couteau.
d (id.), don, dur.
f (strong), fin, fils, affligé.
g (weak), gueule, gorge.
h (aspirated), heros.
(mute), homme.
j (weak), jamais, jour.
k (strong), kakatoës.
l (liquid), long, lent.
m (nasal), mon, mont.
n (nasal), non, néant.
p (strong), pont, port.
q (weak), queue, que.
r (liquid), rond, roux.
s (strong), savoir, sauf.
t (id.), ton, taux.
v (weak), vin, voir.
w (weak), wagon, whist.
x (sibilant), Xavier, xilographie.
z (weak), zéro, zéle.

[The pupil must look for the foregoing words in the dictionary, and should then write them down both in English and French.]

2. *Return* to the alphabet and table of vowels, Lesson I.

III.

1. To EXPLAIN: The syllables, composed with various combinations of vowels and consonants.

a. ba, fa, lan, râ, sa, xa, ja, pa, nâ.
b. be, eb, ob, bo, obbli, bou, brô.
c. cè, ecc, cem, cen, ece, ces, cô.
d. di, ud, od, mod, rod, nœud.
e. et, pé, pè, aient (mute), re, rient, (mute).
f. fu, fâ, eff, frô, frau.
g. ga, gé, gè, gô, gua, gni, gnon, gnon.
h. hon, hor, her (aspirated), hir, rho, rhè.
i. in, ni, ir, ri, mi, pi, ip.
j. jo, jâ, jin, jè.
k. kô, ak, kru, ket.
l. lu, li, il, fil (liquid), lon, ol.
m. mo, om, im, mi, emm, man.
n. ni, in, nu, un, non, on, op, po.
o. or, ro, bro, pra, pri, no, lo.
p. op, nop, pli, po, rop, rip.
q. qu, quo, quoi, eque.
r. ro, ru, pri, mir, nor.
s. sa, so, os, stri, ross, ress.
t. tu, tè, té, tâ, at, attri roti.
u. un, nu, mu, um, lun, bru, brun.
v. vô, ov, rov, vor, vri, vrou.
w. wa, wi, whi.
x. xa, xô, xè, xé, xi, ix, ex.
y. yo, ryo, ay, (remark with *i* and *ii*.)
z. ez, ze, zô, zou.

2. *Return* to the table of Lesson II.

IV.

1. To EXPLAIN: Monosyllables of all combinations.

à,	to.	*ha!*	ah!	*pal*,	pale.
ai,	I have.	*haut*,	high.	*porc*,	pig.
ais,	plank.	*heur*,	luck.	*par*,	for.
an,	year.	*hoir*,	heir.	*plú*,	pleased.
aux,	to.	*if*,	yew.	*quoi*,	what.
arc,	bow.	*il*,	he.	*queue*,	tail.
bas,	stockings.	*jais*,	jet.	*quand*,	when.
bât,	saddle.	*joie*,	joy.	*rat*,	rat.
brun,	brown.	*jeu*,	game.	*rond*,	circular.
brut,	row.	*jour*,	day.	*ras*,	close.
beau,	fine.	*kan*,	khan.	*rôt*,	roast.
bœuf,	ox.	*kirsh*,	(liqueur.)	*rang*,	order.
car,	for.	*là*,	there.	*rue*,	street.
ce,	this.	*lot*,	lot.	*sçu*,	known.
cor,	horn.	*loup*,	wolf.	*sot*,	fool.
crû,	grown.	*lourd*,	heavy.	*sel*,	salt.
clou,	nail.	*lent*,	slow.	*sceau*,	seal.
corps,	body.	*las*,	tired.	*son*,	his.
dû,	owed.	*lest*,	ballast.	*tu*,	thou.
dans,	in.	*mal*,	evil.	*tel*,	such.
des,	from.	*mi*,	(*mus.*) mi.	*thon*,	tunney.
dur,	hard.	*mur*,	wall.	*tous*,	all.
dors,	sleep.	*moi*,	myself.	*un*,	one.
dix,	ten.	*mon*,	my.	*ut*,	(mus.) ut.
eau,	water.	*mœurs*,	customs.	*vu*,	seen.
est,	east.	*mort*,	dead.	*vue*,	view.
est,	he is.	*non*,	no.	*vol*,	robbery.
four,	oven.	*nerf*,	nerve.	*vœu*,	vow.
foin,	hay.	*nuit*,	night.	*vous*,	you.
feu,	fire.	*noir*,	black.	*vin*,	wine.
fou,	fool.	*nul*,	void.	*vingt*,	twenty.
flot,	wave.	*nœud*,	knot.	*whist*,	(game.)
glu,	bird lime.	*on*,	they.	*whig*,	whig.
glas,	knell.	*or*,	gold.	*yatch*,	(nav.)
gros,	big.	*oui*,	yes.	*yeux*,	eyes.
grand,	tall.	*œuf*,	egg.	*zinc*,	(met.)
gris,	grey.	*pont*,	bridge.	*zee* (*ich.*),	zeus.
gras,	fat.				

[The pupil is to look in the dictionary and add some monosyllables to each letter, and write them down.]

2. *Return* to the table of Lesson III.

V.

1. To EXPLAIN: Words in which the same consonants are sometimes dropped, sometimes pronounced, at the end of the syllables.

	PRONOUNCED.	DROPPED.
b.	absent, radoub, absolu, rumb.	plomb.'
c.	arc, echec, avec, sac.	almanach, tabac, jonc, porc, franc.
d.	sud, David.	laid, froid, chaud, sourd.
f.	chef, vif, retif, soif, serf.	clef, cerf.
g.	sang et eau.	doigt, vingt, long, rang, bourg, sang.
h.	Joseph (as *f*).	almanach.
l.	calcul, seul, sel, poil, péril, babil.	chenil, fournil, fusil, pouls, sourcil.
p.	cap, julep.	drap, trop, beaucoup, temps.
r.	car, avoir, fer, hiver, enfer.	danger, berger, monsieur.
s.	bis, blocus, ours, rébus.	repos, palais, dites, roses.
t.	mat, (adj. & chess.)	rat, plat, ouvert, disaient, mot.
x.	borax, phœnix, sphinx.	paix, prix, toux, choux.
z.	Uzez, Rhodez, (towns).	lisez, mordez, nez.

[The pupil is to observe the same rules as in Lesson IV.]

2. *Return* to the table of Lesson IV.

VI.

1. To EXPLAIN: The corresponding sounds of vowels combined with various consonants.

a, sounded like *a* in *fat*, a, à, rat, drap, mat, chat, mappemonde, allié, royal, nature, maxime, avocat.

e, like *e* in *her*, le, me, jeu, peut, pleut, nœud, se, feu, vœu, écuelle, écœuil, cercœuil.

i, like *i* in *vanity*, ici, mari, lit, nid, suffit, rougi, iris, ridicule, ministère, mineur, mi, musique.

o, like *o* in *no*, l'orient, lot, mot, pot, sot, rot.

u. (There is not exactly a similar sound in English, but perhaps near *u* in *burn*,) nue, rue, mue, mur, sur, dur, illustre, illusion, unique, uniform.

á, like *a* in *fall*, pâte, mâtin, pâture, râteau, fable, table.

an, like *an* in *want*, important, savant, liant, marchant, chant.

è, like *e* in *pen*, effet, soufflet, hochet, fait, défait, faix, mai, valet.

é, like *e* in *there*, bonté, santé, témoigner, réformer, nétoyer, pâté, société.

é, like *e* in *were*, ais, aient, épitomé, étonner, jamais, effet.

en, like *an* in *want*, enfoncer, mentir, mensuel, sens, sensuel, sent, sentier, cent, rends, lent.

in, like *en* in *length*, inconstant, infidéle, magasin, sarazin, linteau, maintien, maintenant.

ó, like *o* in *old*, mort, dors, porc, sort, l'or, or, Normand, sortilége.

on, like *on* in *wont*, non, pont, son, long, rond, mont, Damon (nom propre), salon, affront.

óu, like *u* in *rule*, moule, boule, poule, roule.

un, like *un* in *Sunday*, un, chacun, parfum, à jeun.

[The pupil is to observe the same rules as in Lesson II.]

2. *Return* to the table of Lesson V.

VII.

1. To EXPLAIN: The pronunciation of *ill* and *il*, liquid; of *y*, standing for *double i*; of *ue*, *ui*, and *eu*; of *oi* and *oie*.

ill, *il*, liquid; fille, paille, maille, bouteille, marseille, oseille feuille, veuille, rouille, dépouille, veiller, qu'ils veuillent, Nanteuil (pr. name), recueuil, cercœuil, pareil, deuil, vielle, quille.

y, standing for *double i*; pays, ayeul, bayonette, Bayard (pr. name), fuyard, ennuyeux, essayer.

u, *ue*, and *ui*, *eu*; due, sue, muse, mue, mutuel, minuit,

mural, putatif, meurseant (vine), puer, suer, suivre, demeurer, rude, lutte, huilier, heur, bonheur.

oi, and *oie;* soi, loi, joie, oie, coi, oiseau, coin, soin, loin, moins, foie, roi, noix, noise.

The pupil is to do as in Lesson II.

2. *Return* to the table of Lesson VI.

VIII.

1. *Return* to the tables of Lesson VII. 2. To EXPLAIN: What are adverbs? Are they not simple and compound? How are they generally formed? What are adverbs of time, place, order, quantity, number, manner, affirmation, negation, comparison, division, and interrogation? [The pupil is to answer these questions in writing, adding some examples.]

IX.

1. *Dictate* the adverbs of time. [*g. b. h.*] 2. *Return* to the alphabet and table of vowels of Lessons I and II.

X.

1. *Dictate* the adverbs of place, order, and number, [*g. b. h.*] 2. *Return* to the table of Lesson III.

XI.

1. *Dictate* the adverbs of quality and manner, [*g. b. h.*] 2. *Return* to the table of Lesson IV.

XII.

1. *Dictate* the adverbs of affirmation, negation, comparison, and interrogation, [*g. b. h.*] 2. *Return* to the table of Lesson V, and *ascertain* if the signification of the French words is not forgotten.

XIII.

1. To EXPLAIN: What are prepositions? Are they not simple and compound? Are not some prepositions followed

immediately by a noun, and others which require the preposition *de* before the noun? [The pupil is to observe the same rules as in Lesson VIII.] 2. *Return* to the table of Lesson VI, and *ascertain* if the signification of French words is not forgotten.

XIV.

1. *Dictate* the prepositions which are to be followed by the noun, [*g. b. h.*] 2. *Return* to the table of Lesson VII, and *ascertain* if the signification of the French words is not forgotten.

XV.

1. *Dictate* the prepositions followed by *de*, [*g. b. h.*] 2. To EXPLAIN: What are conjunctions? Are they not simple and compound? What are those of collection, opposition, conditional, dubitative, declarative, conceptive, conclusive, and transitive? [The pupil is to observe the same rules as in Lesson VIII.]

XVI.

1. *Dictate* the principal conjunctions, [*g. b. h.*] 2. *Return* to adverbs and prepositions, and *ascertain* if the signification of the French words is not forgotten.

XVII.

To EXPLAIN: How many descriptions of words are there? What is their grammatical order? What are common nouns? What are their number, gender, singular, plural? What are proper names, nouns of number, articles, adjectives, pronouns, verbs, and interjections. [The pupil is to write the answers in English.]

XVIII.

To EXPLAIN: How is the plural of common nouns formed? Have proper names genders and numbers? What is the object

of common nouns? What are the French articles? Where is the elision placed in the article? [*w. d.*]

XIX.

To EXPLAIN: What is syntax? What is the government of the words? How are the common nouns governed by each other? What are the rules upon articles? What, when the nouns are of masculine or feminine genders? What, when they begin with a vowel, a consonant, or an *h* aspirated? In what cases is or is not the article used? [*w. d.*]

XX.

1. To EXPLAIN: What are moods, tenses, numbers, and persons of verbs? How many classes have the French verbs? What are the signs of classes? What are the auxiliary verbs, and their use? 2. *Read* the verb *avoir*. [The pupil should write down both in French and English.] 3. To EXPLAIN: What is the subject of verbs? What is its place? 4. *Read* in a French book. 5. *Give* the exercise 1, [*w. d.*]

XXI.

1. *Read* the verb *être*, [*w. d.*] 2. To EXPLAIN: What are the use and construction of all simple tenses? What are their compound tenses? 3. *Read*. 4. *Give* the exercise 2, [*w. d.*]

XXII.

1. *Read* a verb of the first conjugation, [*w. d.*] 2. To EXPLAIN: What is the infinitive mood? What is the indicative mood, its present, imperfect, preterite, future, and conditional tenses? 3. *Read*. 4. *Give* the exercise 3, [*w. d.*]

XXIII.

1. *Read* a verb in the passive form, [*w. d.*] 2. To EXPLAIN: What are the compounds of the present, imperfect, preterite,

future, and conditional tenses? 3. *Read.* 4. *Give* the exercise 4, [*w. d.*]

XXIV.

1. *Read* a verb in the neuter form, [*w. d.*] 2. To EXPLAIN: What are the tenses of the subjunctive mood? What is the imperative mood? Are there not some cases in which the tenses are to be used one for another? 3. *Read.* 4. *Give* the exercise 5, [*w. d.*]

XXV.

1. *Read* a verb in the reflected form, [*w. d.*] 2. To EXPLAIN: What is the subject of verbs? What is the form of government with the verbs *willing, wishing, &c.* 3. *Read.* 4. *Give* the exercise 6, [*w. d.*]

XXVI.

1. *Read* a verb in the impersonal form, [*w. d.*] 2. To EXPLAIN: What is the regime of verbs denoting *belief, certainty?* What is done when they are used interrogatively? What is the proper tense of a verb governed by another verb in the present, for the future of the indicative? 3. *Read.* 4. *Give* the exercise 7, [*w. d.*]

XXVII.

1. To EXPLAIN: What is the formation of the tenses of the regular verbs? [The pupil is here to give a brief account of them, in English, with examples.] 2. *Read.* 3. *Give* the exercise 8, [*w. d.*]

XXVIII.

1. To EXPLAIN: What are the irregular and defective verbs? What is their number in every conjugation? *Read* the verbs *envoyer* and *aller*, [*w. d.*] 2. To EXPLAIN: What are the sorts of prepositions required by the verbs passive, or taken passively? What is the use of the verbs *être* and *avoir* to form with nouns and adjectives some very useful idioms? 3. *Read.*

XXIX.

1. *Read* a regular and an irregular verb of the second conjugation, [*w. d.*] 2. To EXPLAIN: Is not the participle present indeclinable? Does it sometimes take the preposition *en* before it? What is the participle past? Is it not declinable and indeclinable? When the former? the latter? 3. *Read.*

XXX.

1. *Read* a regular and an irregular verb of the third conjugation, [*w. d.*] 2. To EXPLAIN: What are the principles of the reflected verbs? What are those of the impersonal verbs? What is the syntax of *il est*, it is? 3. *Read.*

XXXI.

1. *Read* a regular and an irregular verb of the fourth conjugation, [*w. d.*] 2. To EXPLAIN: What is the syntax of *c'est?* What is that of *il est, il y a?* 3. *Read.*

XXXII.

1. To EXPLAIN: What is the form of verbs conjugated interrogatively? *Read*, in that form, the verbs *avoir, etre*, and one of the four conjugations, [*w. d.*] 2. To EXPLAIN: What is the syntax of the impersonal verbs *il fait, il faut?* 3. *Read.*

XXXIII.

1. To EXPLAIN: What is the negative form of verbs? *Read*, in that form, the verbs *avoir, etre*, and one of the four conjugations, [*w. d.*] 2. To EXPLAIN: What is the government of the impersonal verbs? Which are those governing the subjunctive with *que*, the indicative with *que*, requiring the preposition *de*, and the preposition *a* before an infinitive? 3. *Read.*

XXXIV.

1. To EXPLAIN: What are the interrogative and negative forms united? *Read*, in that form, the verbs *avoir*, *etre*, and one of the four conjunctions, [*w. d.*] 2. To EXPLAIN: What is the syntax of the French negatives and interrogatives? What is the first mode of interrogation? What, when the verb is reciprocal? What, when *c'est* is used? 3. *Read.*

XXXV.

1. *Examine* pupils on the verbs *avoir*, *etre*. 2. To EXPLAIN: What is the second mode of asking questions?. What, with *que*, *est-ce-que*, *quel*, *est-ce?* What of the questions of time? 3. *Read.* 4. *Give* the exercise 9, [*w. d.*]

XXXVI.

1. *Examine* pupils upon the reflected verbs, and the verbs used negatively and interrogatively together. 2. To EXPLAIN: What is the syntax of the negatives *ne*, *non*, *pas*, and *point?* What are *no* and *not*, at the end of phrases? 3. *Read.* 4. *Give* the exercise 10, [*w. d.*]

XXXVII.

1. *Examine* pupils on the nature of adjectives; and to EXPLAIN: What are their numbers,—their genders? How are they generally formed? What is the comparative? What its form? Are not adjectives denoting by themselves the comparative? What is the syntax of adjectives? How do they agree with nouns? When put in the plural with nouns in the singular? Are there not some which require after them a noun or verb, which they govern? Which preposition follows the adjectives of dimension, and what is their order? 2. *Read.* 3. *Give* the exercise 11, [*w. d.*]

XXXVIII.

1. *Examine* pupils on the nature of pronouns. 2. To EXPLAIN: What is the number of pronouns? What are the pronouns personal, possessive, and relative? What is the form of the highest or lowest degree of comparison? What is, in those cases, the order of adjectives? 3. *Read.* 4. *Give* the exercise 12, [*w. d.*]

XXXIX.

1. To EXPLAIN: What are the relative, demonstrative, and indeterminate pronouns? What are the syntax of the personal pronouns, and their order in speech? When is or is not the personal pronoun repeated? 2. *Read.* 3. *Give* the exercise 13, [*w. d.*]

XL.

1. To EXPLAIN: What are the particular observations upon the use of the pronouns *il, lui, elle?* 2. *Read.* 3. *Give* the exercise 14, and the construction 1, [*w. d.*]

XLI.

1. To EXPLAIN: What is the use and construction of the possessive pronouns? 2. *Read.* 3. *Give* the exercise 15, and the construction 2, [*w. d.*]

XLII.

1. To EXPLAIN: What is the use and construction of the relative pronouns *le, en, y*? 2. *Read.* 3. *Give* the exercise 16, and the construction 3, [*w. d.*].

XLIII.

1. To EXPLAIN: What is the use and construction of the relative pronouns *qui, le quel, dont, de qui, où*? 2. *Read.* 3. *Give* the exercise 17, and the construction 4, [*w. d.*]

XLIV.

1. To EXPLAIN: What is the use and construction of the relative pronouns *le quel, la quelle, quoi?* What is the use and construction of the demonstrative pronouns *ce, celui, celui ci, celui là,* &c.? 2. *Read.* 3. *Give* the exercise 18, and the construction 5, [*w. d.*]

XLV.

1. To EXPLAIN: What is the use and construction of the indeterminate pronoun *on* and its relations *soi, de soi, à soi, se*? 2. *Read.* 3. *Give* the exercise 19, and the construction 6, [*w. d.*]

XLVI.

1. To EXPLAIN: What is the use and construction of the indeterminate pronoun *quelqu'un, personne, quelque?* 2. *Read.* 3. *Give* the exercise 20, and the construction 7, [*w. d.*]

XLVII.

1. To EXPLAIN: What is the use and construction of the negative interrogation? 2. *Read.* 3. *Give* the exercise 21, and the construction 8, [*w. d.*]

XLVIII.

1. To EXPLAIN: What is the Syntax of the adverbs? 2. *Read.*

PART II.

I.

1. To EXPLAIN: Vowels can be divided into four descriptions:—the pure and unmingled; the pure and united, or improper diphthongs; the diphthongs; and the nasal.

1. *Pure and unmingled Vowels.*

a has two very separate sounds; one acute and short, as *malin, marin*, sounded like *a* in *fat, grass;* the other broad and lengthened, as *pâle, pâteux, pas*, sounded like *a* in *far, liar.*

[The pupils are to look in the dictionary for the French words, and write them down both in French and in English.]

2. To EXPLAIN: What is the rule of the genitive case? Are united nouns without the sign of the genitive? What is the order of the cardinal numbers? Do the cardinal numbers take articles? What number is used in dating or speaking of years? What are the words meaning division of things?

[The pupils are to give the answers to the questions by writing them down in *French*, and are to do the same throughout all the lessons of this Second Part.] 3. *Read.*

II.

1. To EXPLAIN: *e* has five separate sounds, including a combination, called *e* mute. 1st. *In its common state, i. e.*, without accent; *je, me, ne, repas, pâre, l'âme, âne.* These sounds are very near to each other, and yet they differ, so that this first sort of *e* can be learned but by hearing. Some corresponding sounds, however, will be met in the *e* of *the, her, come*, &c. 2d. Acute, marked over with the acute accent (*é*); *épicurien, élégant, égalité, parlé, mangé*, sounded as *a* in *fate, hate, made.* 3d. Grave, marked over with the grave

accent (*è*); *près, dès, procès, succès,* sounded like *e* in *where, there.* If the *e,* acute and grave, were always marked over by the respective accents, a very great help would be rendered in pointing out the corresponding sounds; but as *e* belonging to the first class, *i. e.* without accent, is in so many instances pronounced like *é* acute—*parler, aller, pied, chanter;* or like *è* grave—*des, mes, ses,* use and hearing can alone make the pupil acquainted with the true pronunciation of these changes in *e.* 4th. Circumflex, which is always marked over by the circumflex accent (*ê*); *ébêté, élégant, entêté, prêtre.* The corresponding English sounds are those of *a* in *fate, made,* or of *e* in *where, there,* [*w. d.*]

2. To EXPLAIN: Before what common nouns is and is not an article used? Before what pronouns is it or is it not used? Before what proper names is it or is it not used? In what case is the article not placed before adjectives? When are or are not articles repeated? [*w. d.*] 3. *Read.*

III.

1. To EXPLAIN: *e* mute is definable, as a letter sometimes quite dropped but more often more or less lightly sounded; it would be a gross error to think that such an *e* ought to be always suppressed in the true French pronunciation: *e* in *âme, belle, bête, Rome, ronde,* &c., is distinctly heard, and it lengthens the preceding syllables. In the future and conditional tenses of verbs, *je serai, je serais, j'aimerai, nous trouverons,* &c., it is almost silent. In the middle of words ending in *té* or *ment, e* is, when not an accented, very nearly mute: *dureté, honnêteté, commandement, mouvement, contentement;* in the infinitive of verbs, *revenir, amener, semer,* it is also very lightly sounded. In *amie, marie, sophie,* it is quite mute. The rules and their exceptions being exceedingly numerous, usage only can direct the pupil when to pronounce or not to pronounce the *e* mute, [*w. d.*] 2. To EXPLAIN: What is the

place of adjectives? What when a noun is attended by two adjectives? Are the adjectives used singly? What are the exceptions? [*w. d.*] 3. *Read.*

IV.

1. To EXPLAIN: *i* at the beginning or at the end of words has the sound of *e* and *y* in *equality;* as, *ami, nouri, Italie, flétri, imáge, ironique.* In the beginning of words followed by *n* or *m*, it has the sound of *en* in *length;* as, *intendant, incommode, imposteur, insultant;* when it is followed by two consonants, as *n, m*, or *l*, it is united with the first: *immediat, illétré, illustre, innombrable.* At the beginning of syllables, and followed by two *l*'s it liquids the articulation; *veiller, travailler*, a very peculiar sound in the French tongue, [*w. d.*] 2. To EXPLAIN: What is the mode of comparison through adjectives? How are *than* and *by* expressed? do not *beaucoup* and *peu* take *de*? [*w. d.*] 3. *Read.*

V.

1. To EXPLAIN: *o* has two separate sounds, one acute and short, as *morigéner, roc, je me moque*, sounded like *not, pot;* the other long and broad, as *côte, clôture*, always marked by the circumflex accent, and sounded as *no, old: u* is found in *bu, tu, lu, statut;* it has not a corresponding sound in English, therefore it must be learned by hearing only: *y* has generally the sound of *i*, but in the middle of words it stands for two *i*'s, and ought to be pronounced long, as *pays, royal, voyons*, [*w. d.*] 2. To EXPLAIN: What are the personal conjunctive pronouns, and what is their place with verbs? What when one or more nouns or pronouns meet together with verbs? [*w. d.*] 3. *Read.*

VI.

Pure United Vowels.

1. To EXPLAIN: The pure united vowels or improper diphthongs are made with the conjunction of two or three vowels

making but one single sound. They are very numerous, but can be pronounced almost like some of the corresponding pure unmingled vowels.

ae, Caen (town), sounding like *a* united to *n*, to form the nasal *an*.

ai, much used, and sounded in different ways, like *é,* acute, *je parlerai, je dirai;* like *è,* grave, *je parlerais, je dirais;* lightly, *délai, mai,* as the month of *May.*

ao, paon, faon, sounded like *a* united to *n; saone* sounded like *ó.*

au and *eau,* at the end of words, sounded between *o* short and *ó* long; *chapeau, manteau;* in the middle like *ó* long, *faucher, beauté;* at the beginning there are no rules.

ea, jean, jeanne, sounded as *a* with a peculiar voice; *éa* in *mangea* sounded as *a* short, *g* being sounded as *j.*

eai, geai (bird), and *je mangeai,* sounded like *é* acute, [*w. d.*]

2. To EXPLAIN: When are the pronouns repeated? What are the particular observations upon the pronouns *il, elle,* and *le,* &c.? [*w. d.*] 3. *Read.*

VII.

1. To EXPLAIN: *ei, peine, reine,* sounded like *a* in *fate, hate.*

eo, geolier, pigeon, sounded as *ó* long, *g* being softened as *j.*

eu, feu, il pleut, il veut, sounded like *e* in *her.* In *vous eutes, eunuque, gajeure,* it is sounded like *u.*

œ, cœur, mœurs, sœur, sounded like *e* in *her.* In *vœu* it is sounded like *eu;* in *œcuménique* it is sounded like *é* acute. [*w. d.*]

2. To EXPLAIN: What is the use and construction of the possessive pronouns? [*w. d.*] 3. *Read.*

VIII.

1. To EXPLAIN: *oi*, as an improper diphthong.

oie, oison, choix, je bois, concevoir, pronounced by a single sound; but, in general, *oi* is a particular diphthong, and will be hereafter spoken of.

ou, poule, je roule, je coule, pronounced as *u* in *pull*, or like *could, would*.

ui, huile, huitre, huit, huis, sounded in a particular manner; to be learned only by use.

uei, cœuillir, orgueilleux, sounded liquid with the two *l*'s, [*w. d.*]

2. To EXPLAIN: What is the syntax of the pronouns *le, y, en, qui, lequel, quoi?* [*w. d.*] 3. *Read.*

IX.

Diphthongs and Nasal Vowels.

1. To EXPLAIN: The meeting of two vowels, when each of them keeps its particular sound, is called diphthong. They ought to be pronounced in a breath, although very distinctly, which can only be learned by hearing.

io, Riom (town), *Miot* (pr. name), *ion, Marion* (pr. name), *oi, Roi; oue, Rou-en* (town), *uin, su-in*, &c.

The nasal vowels are formed by *n* or *m* following *a, e, i, o, u*,—as

an,	in	*an*,	sounded like	*want*,
am,	,,	*ambre*,	,, ,,	*ditto.*
en,	,,	*rien*,	,, ,,	*length, strength.*
em,	,,	*emballer*,	,, ,,	*ditto.*
in,	,,	*instruire*,	,, ,,	*think, saint.*
ain,	,,	*ainsi*,	,, ,,	*ditto.*
im,	,,	*impair*,	,, ,,	*loving, doing.*
on,	,,	*bon*,	,, ,,	*wont.*
un,	,,	*un*,	no similar sound.	

But there are exceptions, as *Amsterdam*, &c., in which the *m* is strong, [*w. d.*]

2. To EXPLAIN: What are the use and construction of the demonstrative pronouns *cet, cette, ces, celui ci, celui là, celui celle?* [*w. d.*] 3. *Read.*

X.

Consonants.

1. To EXPLAIN: *b* has the same sound as in English, but in some words, as *observer, obtenir*, it is sounded between *b* and *p; b* doubles in some nouns, as *sabbat, abbatial*, &c.

c, before *a, o, u, l, r, ai*, has the sound of *k,—canard, corps, curieux, clameur, crotté, caissier;* before *e* and *i* it has the sound of *s,—céruse, citoyen, cirage;* at the end of words it is generally dropped, as *succinct, instinct:* in some nouns it takes the sound of *g*, as *czar, second: c* doubles very often, as *accabler, accélerer, succession, accréditer.*

d is articulated, as in English, but at the end of some words, before a word beginning with a vowel, or *h* not aspirated, it keeps the sound of *t;* as *quand il pleut, grand homme, grand inquisiteur, grand orage:* it doubles in some words, as *reddition, addition*; [*w. d.*]

2. To EXPLAIN: What are the use and construction of the indeterminate pronoun *on?* [*w. d.*] 3. *Read.*

XI.

1. To EXPLAIN: *f*, has the same pronunciation as in English, but at the end of some words, when they are followed by other words it is quite dropped; as *neuf maisons, nerf de bœuf, chef-d'œuvre:* it doubles very often, as *affable, officieux, effrayer, suffisant.*

g has three sounds, one hard—*ga;* the second liquid—*gna;* the third like *j*—*ge.* These three sounds are found in the old word *gagnages.* Generally it is not articulated at the end of words, as *sang, rang, long;* but when it meets with a word beginning with a vowel, it takes the sound of *c,* hard; as, *long espace, sang et carnage:* it doubles, as, *suggèrer,* and it ought then to be distinctly sounded, [*w. d.*]

2. To EXPLAIN: What are the use and construction of the pronouns *quelqu'un, chacun, quiconque, personne, nul, pas un, aucun, l'un, l'autre, plusieurs, tout, quelque, chaque, rien, certain?* [*w. d.*] 3. *Read.*

XII.

1. To EXPLAIN: *h* has two distinct characters; it is sometimes not aspirated, sometimes aspirated: when not aspirated, its use is almost without sound, the sounding of the syllable proceeding from the vowel which follows it,—*heure, hirondelle, hiverner:* and the sound of the last consonant of a word going before, works upon it, and elision happens; as, *les heures, belles hirondelles, bon hivernage, l'hivernage:* aspirated, the syllable is hard, and no elision can happen: *les haillons, le hallier, le hameau, les hangars.*

It is quite impossible to give a rule to distinguish when *h* is or is not aspirated; that only can be learned by practice.

h, following *c,* has generally the sound of the English, *she;* and *chimère, chirurgien, chôse, chûte, char,* but sometimes it has the sound of *k;* as *Chaldée, Chalcedoine, Archange, orchestre, écho.*

h, following *p,* is sounded as *f: philosophe, philippe.* It is never doubled, [*w. d.*] 2. To EXPLAIN: What is the agreement of verbs with their subjects? With what person does the verb agree? When are subjects coming after verbs? [*w. d.*] 3. *Read.*

XIII.

1. To EXPLAIN: *j*, as a consonant, sounds like *s* in *pleasure, leisure; jamais, jarret, jaune.*

k, is used only in a few words, as *kalédéiscope, kakatoës, kaolin, whiski*, where it has the sound of *c*, hard.

l, is sounded as in English. In the middle and at the end of words sometimes it is not sounded,—*fils, fusil:* and sometimes sounded,—*fils* (wires), *sel.* Generally, two *l*'s are pronounced separately, as *al-légiance, Pal-ladium;* but there are some exceptions, as *mollir, salle*, &c.: *l* becomes liquid, after some improper diphthongs, and after *i: soleil, avril, Brésil, dœuil*, [*w. d.*]

2. To EXPLAIN: What are the use and construction of the moods and tenses of verbs? [*w. d.*] 3. *Read.*

XIV.

1. To EXPLAIN: *m*, is sounded as in English, *moment, emotion, movement, motion.* After a vowel, and followed by a consonant, it gives the nasal sounds—*assembler, prompt, embarquer.* Sometimes, in the middle of words it is not articulated; as, *solemniser.* At the end of words it sounds as *n*,—*nom, parfum: m* is doubled in many words, as *commissaire, commerce, immense.*

n, in the beginning of words, is sounded as in English: *non, nombreux, nul.* At the end of words it gives to the syllables the nasal sound—*moment, manant, maman.* At the end of words it works generally upon the following word: *bien éloquent, rien au monde, en entrant, on amuse.* It is pronounced in some words, as, *examen, hymen: n* is doubled in a great number of words, as, *pardonnable, année, annales, inné*, and the double *n* is sometimes pronounced, sometimes not. [*w. d.*]

2. To EXPLAIN: What is the government of verbs? What of verbs active,—passive? What verbs require prepositions. and which? [*w. d.*] 3. *Read.*

XV.

1. To EXPLAIN: *p*, in the beginning of words, is sounded as in English: *pont, pupitre, pupille;* in the middle, it is sometimes dropped, as, *baptême, baptiste;* sometimes not, as, *septuagénaire, dompter;* it is doubled in many words, as, *appréter, apprécier, apparent, appartement.*

q is always followed by *u*, and it is sometimes pronounced like *k,—quatre, qu'on, quérir:* sometimes as *ku,—quinquagésime, aquatique, quadrupede.* At the end of words it is, in some cases, articulated as *k*, as *coq, cinq pour cent.*

r, in the beginning of words, is sounded as in English: *Rodrigues* (proper noun), *Romanesque, rincer, rosser:* in the middle it is pronounced soft—*votre, nous irons, aroser, nombreux:* at the end, it is generally sounded—*car, char, par, mer, air.* The exceptions are—*monsieur, messieurs,* and the infinitive of verbs of the first conjugation; as, *chanter, manger, danser.* It doubles very often—*arrogant, arracher, irriguer, irrité,* and it ought to be pronounced separately. [*w. d.*]

2. To EXPLAIN: What are the more useful idioms formed with adjectives and the verbs *avoir* and *être?* What, when a verb is followed by certain terms of comparison? What is the construction of a verb in the infinitive mood with the prepositions *de* or *a?* What, of the verbs coming after *trop, assez,* &c.? What are the rules of the present participle? [*w. d.*] 3. *Read.*

XVI.

1. To EXPLAIN: *s* has two sounds; in the beginning of words, as well as in the middle after a consonant, it is sounded like the English *s: sonnet, sopha, bassiner, brosser;* between two vowels it has the sound of *z: transaction, braise, brasier;* but there are numerous exceptions, as, *parasol, présupposer, vraisemblable.* At the end of words it is dropped: *les, mes, nous eûmes, vous eûtes, hommes.* The exceptions are rare: *aloës, Pallas* (goddess), *Rheims* (town); but when the following noun

begins with a vowel, *s* is sounded: *les amours, belles ames, grands amateurs.* It doubles very often; as, *assurer, assujétir, association, succession,* [*w. d.*] 2. To EXPLAIN: What are the use and construction of the past participles? [*w. d.*] 3. *Read.*

XVII.

1. To EXPLAIN: *t,* in the beginning of words, has the same sound as in English; *tôme, tyran, tour, triomphe.* In the middle, followed by *i,* and *e, o,* it sounds as *s* soft,—*patience, ration, national;* but there are exceptions—,*gestion, question, nous étions.* At the end it is generally dropped, *pont, mont, pendant, moment, rat;* but it is sounded in *brut, fat, correct.* When the next noun begins with a vowel, it is sounded: *peut on, veut on, pendant un, moment ennuyeux.* It doubles often, but it is generally pronounced as a single one: *attaquer, attirer, attitré, attristé;* yet in *attique, Atticus* (pr. name), it is doubly sounded, [*w. d.*] 2. To EXPLAIN: What is the syntax of the reflected verbs? What is the syntax of the impersonal verbs? What are the rules of *il est?* [*w. d.*] 3. *Read.*

XVIII.

1. To EXPLAIN: *v* and *w;* the first letter is sounded as in English; *w* is not a letter belonging to the French tongue, and it is used only in some few foreign words: *whisky, whist;* where it is sounded as *oui.*

x has several sounds: that of *cs; luxe, flexion, axe, Alexis* (pr. name): between two vowels, the sound of *gz: exil, exhumer, exhortation, exaucer:* that of *s,* hissing; *soixante:* that of *z; dixième, deuxième:* that of *k; excellence, exceller, exciter.* At the end, it is sometimes sounded: *préfix, contumax, Alix* (pr. noun); sometimes not: *dix livres, six chevaux.* It never doubles, [*w. d.*]

z is used at the beginning of words in a few cases; *zêle, zinc, zône;* at the end; *vous aimez,* (second personal plural of verbs), *vous mangez, douze, treize;* it is not pronounced in *nez;* it is

doubled in *Abruzze*, (Italian country). [*w. d.*] 2. To EXPLAIN: What is the syntax of the impersonal verbs, *c'est, il y a, il fait, il faut*? [*w. d.*] 3. *Read.*

XIX.

1. To EXPLAIN: What are the several marks used in writing French? What is the use of accents; of the apostrophe? What is the *elision*, and how is it marked? 2. Which is the government of the impersonal verbs? [*w. d.*] 3. *Read.*

XX.

1. To EXPLAIN: What is the use of the other signs used in writing French? 2. What are the use and construction of the interrogatives? [*w. d.*] 3. *Read.*

XXI.

1. To EXPLAIN: What are the use and construction of negatives, and of negative interrogatives? [*w. d.*] 2. *Read.*

XXII.

1. To EXPLAIN: What is the formation and construction of adverbs? 2. *Read.* 3. *Give* an exercise and a construing. [*w d.*]

XXIII.

1. To EXPLAIN: What is the general construction of the prepositions? What are the principal constructions of the prepositions *a, au, aux*? 2. *Read.* 3. *Give* an exercise and a construing. [*w. d.*]

XXIV.

1. To EXPLAIN: What are the principal constructions of the prepositions *de, du, des*? 2. *Read.* 3. *Give* an exercise and a construing. [*w. d.*]

XXV.

1. To EXPLAIN: What are the principal constructions of the prepositions *avant, après, derriere, chez, contre*? 2. *Read.* 3. *Give* an exercise and a construing. [*w. d.*]

XXVI.

1. To EXPLAIN: What are the principal constructions of the prepositions *dans, en, depuis*? 2. *Read.* 3. *Give* an exercise and a construing. [*w. d.*]

XXVII.

1. To EXPLAIN: What are the principal constructions of the prepositions *hors, hormis, excepté, loin*? 2. *Read.* 3. *Give* an exercise and a construing. [*w. d.*]

XXVIII.

1. To EXPLAIN: What are the principal constructions of the prepositions *malgré, en dépit, par*? 2. *Read.* 3. *Give* an exercise and a construing. [*w. d.*]

XXIX.

1. To EXPLAIN: What is the principal construction of the preposition *pour*? 2. *Read.* 3. *Give* an exercise and a construing. [*w. d.*]

XXX.

1. To EXPLAIN: What are the principal constructions of the prepositions *près, au près, proche, vis à vis*? 2. *Read.* 3. *Give* an exercise and a construing. [*w. d.*]

XXXI.

1. To EXPLAIN: What are the principal constructions of the prepositions *sans, selon, suivant, sur, audessus, audessous.* 2. *Read.* 3. *Give* an exercise and a construing. [*w. d.*]

XXXII.

1. To EXPLAIN: What are the principal constructions of the prepositions *vers, envers, à l'égard, au lieu*? 2. *Read.* 3. *Give* an exercise and a construing. [*w. d.*]

XXXIII.

1. To EXPLAIN: What are the principal constructions of the prepositions *à rebours, au rebours, à travers, au travers*? 2. *Read.* 3. *Give* an exercise and a construing. [*w. d.*]

XXXIV.

1. To EXPLAIN: What are some peculiar observations upon *de, contre, sur, sous, sans que, again, back, away, both*? 2. *Read.* 3. *Give* an exercise and a construing. [*w. d.*]

XXXV.

1. To EXPLAIN: What is the government of conjunctions? Which of them govern the indicative? 2. *Read.* 3. *Give* an exercise and a construing. [*w. d.*]

XXXVI.

1. To EXPLAIN: Which conjunctions govern the subjunctive? Which of them govern the infinitive? 2. *Read.* 3. *Give* an exercise and a construing. [*w. d.*]

XXXVII.

1. To EXPLAIN: What is the peculiar use of the preposition *que*? 2. *Read.* 3. *Give* an exercise and a construing. [*w. d.*]

XXXVIII.

1. To EXPLAIN: What are the peculiar observations on *when* and *though*? 2. *Read.* 3. *Give* an exercise and a construing. [*w. d.*]

XXXIX.

1. To EXPLAIN: What are the peculiar observations on *si, d'où vient que, pourtant, cependant, toutefois, donc, c'est pourquoi*? 2. *Read.* 3. *Give* an exercise and a construing. [*w. d.*]

XL.

1. To EXPLAIN: What are the peculiar observations on *either* and *or, whether* and *or*, or *else*? 2. *Read.*

To help those Masters and Pupils who may make use of Lewis Chambaud's Grammar, the following is a list of references,—on the grammatical part,—from the Lessons of the Guide to the pages of the said Grammar, ed. 1846.

1st Part.		2d Part.	
Lessons viii,	pages 194	Lessons i	pages 205, 206, 124, 276
„ ix	„ 195	„ ii	„ 208
„ x	„ 197	„ iii	„ 220
„ xi	„ 200	„ iv	„ 225
„ xii	„ 202	„ v	„ 229
„ xiii	„ 203	„ vi	„ 240
„ xiv	„ 203	„ vii	„ 254
„ xv	„ 204	„ viii	„ 246
„ xvi	„ 200*	„ ix	„ 264
„ xvii	„ 100, 104, 124, 111, 114, 119, 129, 203*	„ x	„ 242
		„ xi	„ 267
„ xviii	„ 100, 103, 110, 111	„ xii	„ 283
		„ xiii	„ 288, 301
„ xix	„ 205, 207	„ xiv	„ 302
„ xx	„ 129, 130, 131, 283, 287	„ xv	„ 311
		„ xvi	„ 322
„ xxi	„ 133, 136, 140	„ xvii	„ 323
„ xxii	„ 141, 129, 130, 288	„ xviii	„ 327
		„ xix	„ 297, 314
„ xxiii	„ 289	„ xx	„ 237
„ xxiv	„ 294, 130, 301	„ xxi	„ 235, 340, 240
„ xxv	„ 144, 302, 295	„ xxii	„ 350
„ xxvi	„ 296, 300	„ xxiii	„ 351
„ xxvii	„ 140, table	„ xxiv	„ 354
„ xxviii	„ 173, 303, 311	„ xxv	„ 357
„ xxix	„ 149, 176, 318, 322	„ xxvi	„ 361
		„ xxvii	„ 365
„ xxx	„ 156, 180, 323	„ xxviii	„ 366
„ xxxi	„ 158, 184, 327, 336	„ xxix	„ 367
		„ xxx	„ 369
„ xxxii	„ 148, 338	„ xxxi	„ 371
„ xxxiii	„ 147, 297, 314	„ xxxii	„ 373
„ xxxiv	„ 148, 238, 333	„ xxxiii	„ 373
„ xxxv	„ 131, 263, 334, 337	„ xxxiv	„ 375

Lessons	xxxvi,	pages	144, 147, 340	Lessons	xxxv,	pages	376
„	xxxvii	„	114, 117, 206, 220, 223, 224	„	xxxvi	„	377
„	xxxviii	„	119, 225	„	xxxvii	„	378
„	xxxix	„	121, 240	„	xxxviii	„	379
„	xl	„	251	„	xxxix	„	380
„	xli	„	254	„	xl	„	381
„	xlii	„	246, 250				
„	xliii	„	257				
„	xliv	„	261, 264				
„	xlv	„	242, 245				
„	xlvi	„	267, 270, 274				
„	xlvii	„	148				
„	xlviii	„	350				

EXERCISES AND CONSTRUCTIONS.

The following Lessons are drawn from Lewis Chambaud's selected Exercises. The *French* words placed under the *English* are the roots of the words. The nouns are in the nominative case followed by the marks *m* or *f*, meaning *masculine* or *feminine* genders. The verbs are in the infinitive mood.

I.

Upon Nouns, their Declensions.

The pupils are to write down three or four of the following nouns in their declensions:—*singular, plural, masculine,* and *feminine.*

1. *masculine.*		2. *feminine.*	
monde,	*the world.*	terre,	*the earth.*
continent,	*the continent.*	ile,	*the island.*
coteau,	*the hill.*	eau,	*the water.*
air,	*the air.*	rivière,	*the river.*
feu,	*the fire.*	orage,	*the storm.*
été,	*the summer.*		

3. *h, aspirated.*		4. *h, mute.*	
haillon, *m.*	*the rag.*	hameçon, *m.*	*the fishing-hook.*
haine, *f.*	*hatred.*	harmonie, *f.*	*harmony.*
haie, *f.*	*the hedge.*	herbe, *f.*	*the herb.*
hauteur, *f.*	*height.*	histoire, *f.*	*history.*
hardiesse, *f.*	*boldness.*	hermite, *m.*	*the hermit.*

5.

limited sense.

charbon, *m.*	*some coal.*
croute, *m.*	*some crust.*
herbe, *f.*	*some herb.*
pain, *m.*	*some bread.*
hardes, *h. a.*	*some clothes.*

6.

proper names.

Dieu, *m.*	*God.*
Rome, *f.*	*Rome.*
Paris, *m.*	*Paris.*
Jean, *m.*	*John.*
Louise, *f.*	*Louisa.*

II.

The same as the First Exercise.

III.

Elementary Exercises upon the First and Second Conjugations; Verbs in er *and* ir.

I give a book to your brother. Thou didst think wisely.
donner livre, m. *frère*, m. *penser sagement.*

He forgave him that offence. We shall publish this event.
pardonner lui *offense*, f. *publier* *évènement*, m.

You could prepare our supper. They would call me too late.
préparer le souper, m. *appeler.*

I have abandoned my friend. Thou hadst consulted an
abandonner *ami*, m. *consulter*

attorney. When he had finished his discourse. When you will
procureur, m. *achever* *discours*, m.

have scalded the pot. We would have forced them. They would
échauder *pot*, m. *forcer les.*

have strengthened his authority. That I may congratulate you.
fortifier *pour que* *feliciter*

That thou mayst think so. That he might leave his father.
penser ainsi. *laisser* *père*

Fly thou to his assistance. Let him aim at the mark.
voler *secours*, m. *viser* *but*, m.

He fills his pockets. You banished the knaves. I did warn
emplir *poche*, f. *bannir* *coquin*, m. *avertir*

your friends. They swallowed up | the little ones. Thou wilt
ami, m. *engloutir* *petits.*

betray my interests. We would fulfil our promise. I have
trahir *intérêt*, m. *remplir* *promesse*, f.

shortened the string. Thou hadst disobeyed his orders.
accourcir *cordon*, m. *désobéir* *à ordre*, m.
When he had furnished the house. When we shall have built a
garnir *maison*, f. *bâtir*
pavilion. You would have converted the pagans. They may
pavillon, m. *convertir* *païen*, m.
have weakened the league. I may enlarge my garden. They
affloiblir *ligue*, f. *agrandir* *jardin*, m.
may supply our wants. He might blacken my shoes.
fournir à *besoin*, m. *noircir* *soulier*, m.

IV.

Elementary Exercises upon the Third and Fourth Conjugations; Verbs in oir *and* re.

He | perceives | the snare. I did receive your advices.
s'appercevoir de *piége*, m. *recevoir* *avis*, m.
They did perceive the taxes. Thou perceivedst him afar.
percevoir *impôt*, m. *appercevoir de loin.*
We conceived great hopes. You will owe me ten shillings.
concevoir *espérance*, f. *devoir* *schelling*, m.
We ought to inform him. That I may receive your friend.
devoir *avertir le* *pour que* *recevoir* *ami.*
That he might | perceive | the danger. Let us receive him |
s'appercevoir de *danger*, m. *recevoir le*
with open arms. I have received a letter. Thou hast
à bras ouverts. *recevoir* *lettre*, f.
conceived a favorable idea. He had perceived a spy.
concevoir *appercevoir espion*, m.
We shall have perceived the impost. They | ought to have |
percevoir *auraient du*
said | it. Thou counterfeitest a madman. They did exact |
dire *le.* *contrefaire* *le insensé*, m. *surfaire*
too much. I did a good action. We | wrote again | our
trop. *faire* *action*, f. *refaire*
letter. He wilt rout their armies. Thou wouldst counterfeit
lettre, f. *défaire* *armée*, f. *contrefaire*

the cat. That I may do my task. That we might
chat, m. *afin que* *faire* *tâche*, f.
do this machine again. Let him counterfeit the good man.
refaire *machine*, f. *contrefaire* *homme de bien*, m.
I have done | my best. Thou hadst counterfeited him.
faire *de mon mieux.* *contrefaire* *le*
He had defeated my projects. You will have refreshed your
défaire *projet*, m. *refaire*
troops. They would have made too much noise.
troupes, m. *faire* *trop de bruit.*

V.

Upon Nouns and Articles.

The Creator of heaven and earth is the God of Christians.
Créateur, m. *ciel*, m. *et* *terre*, f. *être* *Dieu*, m. *Chrétien.*
The fear of death and the love of life are natural to men.
crainte, f. *mort*, f. *et* *amour*, m. *vie*, f. *être naturel* *homme.*
The horror of vice and love of virtue are the delight of
horreur, f. *vice*, m. *amour*, m. *vertu*, f. *délices*, pl.
the wise. Give me the bread. Cut the meat. Bring the
sage, m. sing. *Donner-moi* *pain*, m. *Couper* *viande*, f. *Apporter*
mustard. What is agreeable to the taste is often contrary to
moutarde, f. *Ce qui* *agréable* *goût*, m. *souvent contraire*
health. The price of silk is extravagant. Men ought to shun
santé, f. *prix*, m. *soie*, f. *exorbitant.* *On* *devoir* *fuir*
vice and stick to virtue. England is a fine kingdom, where
vice, m. *s'attacher vertu*, f. *Angleterre* *beau royaume*, m. *où*
I | intend | to pass the winter at my return from France;
avoir dessein *de passer* *hiver*, m. *à* *retour*, m. *de*
and I will go to Italy in the spring. I shall also go to the
aller *à* *printemps*, m. *aussi aller*
West Indies; but I must first go into the country, to
Indes Occidentales; mais faut *auparavant à* *campagne*, f.
take leave of my friends. I come from Italy; I have passed
prendre congé *ami* *venir* *passer*
through France, where I have drunk Champaign-wine, and
par *où* *boire* *Champagne vin*, m.

Burgundy. Wheat | is sold for | a crown a bushel. Wine
Bourgogne. *Blé*, m. *se vendre* *écu*, m. *boisseau*, m. *Vin*, m.
sold yesterday for forty crowns a hogshead: 'tis more
se vendre hier *quarante écu* *muid*, m. *c'est plus*
than a groat a bottle. Guinea produces pepper, cotton,
quatre sous *bouteille*, f. *Guinée* *produire poivre*, m. *coton*, m.
honey, wax, and ambergris.
miel, m. *cire*, f. *ambre gris.*

VI.

Elementary Exercise upon Reflected Verbs.

I | walk | every day. We abstain from strong liquors.
Se promener tous les jours. *s'abstenir des liqueurs fortes.*
You | did recollect | your former years. They | forgot them-
se ressouvenir de *premières années.* *se méconnoitre*
selves | in prosperity. I shall | inform myself | of this
dans *s'instruire de*
affair. He will | introduce himself | boldly. They will
affaire, f. *s'introduire* *hardiment.*
| themselves destroy one another. Thou wouldst | have a
se detruire *les uns les autres.*
fellow-feeling with him. He would | hang himself | through
s'entendre avec. *se pendre* *de*
despair. That I | dance attendance for him. That thou
désespoir. *se morfondre à l'attendre.*
| be ready to eat thy nails | for it. That he | has a rambling
se mordre les *doigts* *en.* *se perdre dans*
way of arguing. That I might | shake off | this odious yoke.
ses raisonnements. *s'affranchir de* *odieux joug.*
That you | fainted away | at this sight. That he might
s'évanouir *à* *vue*, f.
| get rid | of his prejudices. That we might | use ourselves |
se défaire de *préjugé*, m. *s'accoutumer*
to work. Apply | to mathematics. Let him | apply |
à travail, m. *s'appliquer à* *mathématiques*, f. pl. *s'adresser*
to the minister. Let us | get rid of | him. Let us not
à *ministre*, m. *se débarrasser de*

| be familiar | with them. Do not | overheat yourself | with
se familiariser *s'échauffer* *à*
running. Let them not | involve themselves | in that affair.
courir. *s'engager*
I have | hurt myself. Thou hadst | been mistaking. When
se blesser *se tromper*
he had | rested himself | on the grass. When we shall have
se reposer *sur* *herbe* f.
| departed | from him. You would have | used your interest |
s'éloigner *de* *s'employer*
for me. They would have | seized upon our goods.
s'emparer *de* *effets.*

VII.

Elementary Exercise upon Irregular Verbs.

I | go out of town. Thou goest to meet him. Every
aller à la campagne. *aller à sa rencontre*
thing conspired to my ruin. We did discourse together. He
concourir à *ruine*, f. *discourir ensemble.*
will offer you a large sum. I have acquired a friend. He had
offrir *gros somme*, f. *acquerir* *ami*, m.
| been our competitor. When you will have concealed your
concourir avec nous. *couvrir*
designs. When they will have begun the campaign. I should
dessein, m. *ouvrir* *campagne*, f.
have discovered the mystery. Thou wouldst have discovered
découvrir *mystère*, m. *découvrir*
thy heart | to him. They would have invested him with
cœur, m. *lui.* *revêtir* *le* *d'un*
full powers. Though I | sit down in | your place.
plein pouvoir, sing. *Quoique* *s'asseoir* *à* *place*, f.
Though thou | be able | to resist him. Though he know that
pouvoir *lui résister* *savoir*
news. Though I foresaw the event. Before he knew
nouvelle, f. *Quoique* *prévoir* *évènement*, m. *avoir sçu*
your departure. Though we had wished him happy. Let
départ, m. *vouloir* *son bonheur.*

them foresee what may happen. You | dislike company.
prévoir ce qui peut arriver. *se déplaire en compaignie.*
They did | impose upon you. I told it him plainly. Thou
vous en faire accroire. *dire le lui tout net.*
contradictedst her sentiment. Thou shalt | say thy lesson
contredire *sentiment*, m. *redire ta leçon*, f.
again. We should elect new members. We have |
élire nouveau membre, m.
displeased | your friend. I had | been silent | on purpose.
déplaire à *ami*, m. *se taire* *exprès.*

VIII.

The same.

When I shall have foretold this event. We should have
prédire événement, m.
elected her uncle. I must write a letter | to him. That
élire *oncle.* m. *Il faut que je écrire lettre*, f. *lui.*
you might circumscribe this figure. Though you have inscribed
circonscrire *figure*, f. *inscrire*
your qualities. Though they have proscribed their enemies.
qualite, f. *proscrire* *ennemi*, m.
Though we had prescribed that law. Follow the steps of your
prescrire *loi* f. *Suivre* *traces* f.
ancestors. Let them revive in their offspring. We understand
ancêtres, m. *revivre dans* *postérité*, f. *comprendre*
what you say. You undertake a ruinous task. Thou didst
ce que *dire.* *entreprendre* *ruineux tâche*, f.
surprise the enemy. He did not comprise the whole. He
surprendre *ennemi*, m. *comprendre* *tout*, m.
fought valiantly. We | struggled | in vain. He will
combattre vaillamment. *se débattre* *en vain.*
commit a great fault. They will omit this circumstance. We
commettre *faute*, f. *omettre* *circonstance*, f.
should remit him some money. I have | taken | my own |
remettre lui *argent.* *prendre* *mon*
measures. Thou hast | learned two fables. I had com-
parti, m. sing. *apprendre* *fable*, f. *com-*

prehended this sum. When I had beaten my coat. When
prendre *somme*, f. *Quand* *battre* *habit*, m.
they will have omitted this clause. Thou would have
omettre *clause*, f.
permitted this crime. Though he convince us of his probity.
permettre *crime*, f. *convaincre* *probité*, f.
Though we convict him of perfidy. Though you sew it
convaincre *perfidie*, f. *coudre*
| in haste. Follow her example. Let him take advantage |
à la hâte. *Suivre* *exemple*, m. *prendre avantage*
of it. Let us break with them.
en. *rompre*

IX.

Upon Verbs taking, when Neuter, the Auxiliary être, *and, when Active, that of* avoir.

We have landed without the least danger. He has run to
sans *danger*, m.
my assistance. I had gone to meet him. You have gone
secours, m. *trouver le*
away too soon. As soon as we had arrived, he went away.
trop tôt.
He has fallen into the river. She has died after a long
rivière, f.
illness. You have stopped | in a | fair way. We have gone
maladie, f. *en* *beau chemin*, m.
down into the cellar. She had gone up to the garret. When
dans *cave*, f. *grenier*, m.
his wife had died, he | retired | into the country. He had
femme *se retirer* *à* *campagne*, f.
been born for the happiness of his country. They have re-
bonheur *patrie*, f.
turned to their country. He had stayed behind. She has
dans *pays*, m. *derrière.*
gone out immediately. I should have fallen into the snare.
aussitôt. *piége*, m.
They have come this morning to | see | you. When they
matin, m. *pour*

had agreed to the price. You have not disowned the fact.
de *prix*, m. *de* *fait*, m

He would have become learned. When I shall have attained
savant. *à*

that degree. Hence have so many abuses proceeded. That
degré-là, m. *de là* *tant de* *abus*

storm has befallen | very unseasonably. He has accosted me
orage, m. *bien mal à propos.*

very civilly. I had taken this picture down. He would have
civilement. *tableau*, m.

carried your trunk | up stairs. You have turned up a card.
malle, f. *là haut.* *carte*, f.

We have extricated him from a sad affair. Did you get my
avez-vous

horse out of that stable? They have all flocked together.
cheval, m. *écurie*, f. *accourir en foule*

He has lived in Paris. And has stayed there three years.
à *y* *ans*, m.

I went out this morning.
matin, m.

X.

More upon Nouns and Articles.

I have no money and very few friends. Give him but little
argent *très-peu* *ami* *donner*

wine and much water. He will make no more books. He
vin *beaucoup* *eau* *faire* *plus* *livre*

has | too many | enemies. Socrates' wisdom, Ulysses'
trop *ennemi.* *Socrate* *sagesse*, f. *Ulysse*

cunning, and Achilles' valour, are famous in poets' works
ruse, f. *Achille* *valeur*, f. *célèbre dans poëte* *ouvrage*

and historians' writings. Diana's anger was Actæon's
historien *écrit.* *Diane* *colère*, f. *causer* *Acteon*

death; and Helen's beauty was Troy's destruction. The
mort, f. *Helène* *beaute*, f.[1] *Troye* *ruine*, f.

[1] This second *was* is not repeated in French.

silver tankard is in the hall window, or on the
argent pot, m. *sur vestibule*, m. *fenêtre*, f. *ou sur*
parlour table. Let us prefer honour to interest. He will
salle, f. *table*, f. *préférer honneur*, m. *intérêt*, m.
be a doctor | in a little while. | I have bought a sword,
docteur dans peu. acheter epée, f.
cane, silk-stockings, and handkerchiefs. The wise Solomon
canne, f. *soie bas mouchoir sage Solomon*
lost his reason and David his probity | as soon as | they
perdre raison, f. *David probité*, f. *dès que*
abandoned themselves | to love. Shame is a mixture of
se livrer amour, m. *honte*, f. *mélange*, m.
the grief and fear which infamy causes. Jealousy
chagrin, m. *crainte*, f. *que infamie*, f. *cause. Jalousie*, f.
is a confused mixture of love, hatred, fear, and
confus mélange, m. *amour, haine, crainte,*
despair.
désespoir.

XI.

Upon Adjectives.

A sedulous teacher loves attentive scholars. A
soigneux maître, m. *aimer attentif écolier*, m.
handsome, well-shaped, and rich woman is not always
beau, bien-fait, riche
sufficient to make a man happy; she must be virtuous and
suffire rendre heureux; vertueux
amiable besides. He is displeased with his children. She
aimable outre cela. mécontent de enfant, m.
is fit for anything. We are not pleased with his bargain.
propre à content marché, m.
They are enraged at the measures of the administration.
enragé mesure, f. *gouvernement*, m.
There are few | arable | lands in Sweden. A black
il y a guères labourable terre, f. *en Suède. noir*
swan is a rare bird, and a white crow is a strange
cygne, m. *rare oiseau*, m. *blanc merle*, m. *surprenant*
sight. He wears | square-toed | shoes. Human life
porter carré soulier, m. *Humain vie*, f.

is never free from troubles. Almost all men are prone
jamais exempt trouble, m. *presque porté*
to pleasure. Let a prince be slow to punish, and swift to
plaisir, m. *prince lent punir, prompt*
reward.
récompenser.

XII.

Upon the Comparison of Adjectives.

The Loire is larger than the Seine, but it is less rapid
Loire, f. large Seine, f. rapide
than the Rhone. The Thames is not so rapid as the
Rhône, m. *Tamise, f. rapide*
Rhine. It is as easy to do good as to do evil. It is
Rhin, m. *il aisé de faire bien*, m. *mal*, m. *C'est*
ridiculous, most ridiculous, the most ridiculous thing in the
ridicule chose, f.
world. The right-hand is stronger than the left, and
monde, m. *droit main, f. fort gauche,*
the middle-finger is the longest. The Jupiter of Phidias is
milieu, m. *doigt*, m. *grand. Jupiter*, m. *Phidias*
one of the finest statues extant [*turn*, that is] in Italy.
statue, f. en Italie.
The most experienced men sometimes | are guilty of | the
habile quelquefois faire
grossest faults. The best of all fathers is become the most
grossier faute, f. père, m. *devenu*
terrible and inexorable father. I have rather chose to deny
terrible inexorable aimer mieux nier
than confess. They have better officers than we have, and
avouer. officier, m.
they understand war better, but we have more courageous
entendre guerre, f. vaillant
soldiers than they.
soldat, m.

XIII.

Upon Pronouns Personal.

She applies herself to the duties of her situation, therefore
s'appliquer devoir, m. état, m. *aussi*

she is esteemed by everybody. My brother and he are
de tout le monde.
partners. He alone can bring it about. You are satisfied;
associé. *pouvoir en venir à bout.* *content*
but they are not so. I have seen your cousin, and he will
voir *venir*
come to night. This letter is directed to you, as well as to
s'adresser
them. Let us go into the | poultry-yard: | it is open. We
entrer dans *basse-cour*, f. *ouvert.*
have a dozen hens. They lay eggs | every day, |
avoir *douzaine*, f. *poule.* *pondre* *œuf*, m. *tous les jours*
but they won't sit upon them. Look at | these eggs, they
mais *couver* *les.* *voir*
are fine, but they | are good for nothing. | She loves me,
beau, *ne valoir rien* *aimer me,*
and yet I am unhappy with her. They come to us, and we
cependant *malheureux avec* *venir*
did not think of them. Let him go, and forgive him for
penser à *laisser aller,* *pardonner pour*
this time; if he ever does the least fault, I will pray for
fois, f. *si* *jamais faire moindre faute*, f. *prier pour*
him no more. He has not sold it dear to them. Don't
ne plus *vendre le cher* *leur*
you believe it? He asks me for money. Lend him none,
croire *demander* *argent*, m. *prêter*
(*or* do not lend him any) for he will never give it you again.
car *jamais rendre le*
They have seen it, and shall see it again.
voir le, *revoir.*

XIV.

Upon Pronouns, Possessive, Relative, and Demonstrative.

His friends thought him guilty at first, and his father was
ami, m. *croire* *le* *coupable d'abord* *père*, m.
angry with him, though his mother was not; but now they
fâché contre *quoique* *mère*, f. *ne le* *à présent*

acknowledge his innocence, and have restored him to their
reconnoître innocence, f. *rendre lui*
esteem.[1] Our friends have as much interest as yours. That
estime, f. *ami*, m. *autant de crédit que*
man does not think; his soul is as depressed under the
penser âme, f. *comme affaissé sous*
weight of his body. His little care and negligence are the
poids, m. *corps*, m. *peu soin négligence*, f.
only cause of his disgrace. His wife | on the contrary | is a
unique cause, f. *disgrace*, f. *femme au contraire*
clever woman; her wit and good-nature make her beloved
charmant femme esprit m. *bon-naturel*, m. *faire aimer*
by | everybody. The ladies you want to see are in the
de tout le monde. dame, f. *vouloir voir à la*
country. The watch you see is a[2] new one:[3] the man who
campagne. montre, f. *voir neuf homme*, m.
sold it me is a rogue. His affairs, which I am intrusted
un fripon. affaire chargé
with,[3] give me much trouble. I have been at Bath, which is
donner beaucoup peine, f.
one of the prettiest cities | in | England. She has eaten her
joli ville, f. *manger*
orange, and that of her sister. This is not children's play.
orange, f. *celle sœur*, f. *enfant jeu*, m.
What do you say of that? She of whom you speak, will
dire parler
come | by and by. | Those are mistaken who think that
venir tantôt. se tromper
kings are the happiest.
heureux.

XV.

Upon asking Questions.

Is the woman come of whom you told me? Does that
femme, f. *venir parler écolier*, m.

[1] Turn, *to him have restored their esteem.*
[2] *A* and *one* are left out here in French.
[3] Turn, | *with which* | *I am intrusted.*

dont

boy mend whom you complained of? Has nobody asked
se corriger *se plaindre* *personne demander*
for me? Does nothing appear? What stuff have you
rien, m. *paraître* *étoffe*, f.
chosen? What are his reasons? Whom do you seek for?
choisi *raison*, f. *chercher*.
What can one trust to | now-a-days? Has not your father
qui pouvoir on se fier *aujourd'hui* *père*, m.
bid you go thither? Why don't you go, then? Here are
dire *aller* *pourquoi* *donc* *voici*
| all sorts of fruit. | Of which will you eat? What is
tout sorte, f. *fruit*, f. *vouloir* *manger*
your sentiment? It is in what she is mistaken. They are
sentiment, m. *c'est en quoi* *se tromper*
four sisters: to which do you give the preference? Who
quatre sœur, f. *lequel* *préférence*, f.
subdued the greatest part of the world in twelve | years'
conquerir *partie*, f. *monde*, m. *ans*
time? Alexander, king of Macedon.
Alexandre roi *Macédoine.*

XVI.

Upon Verbs.

Wealth, dignities, honours; everything disappears | at the
biens *disparaître* *à la*
hour of death; | virtue alone remains. Sports, pleasures,
mort *rester* *jeux*
conversations, entertainments, nothing could divert her from
spectacles *pouvoir tirer*
melancholy. Virtue and vice have different consequences.
mélancolie, f. *vertu*, f. *vice*, m. *different* *suite*, f.
Neither your love nor your hatred concerns me. One half
ni *amour*, m. *ni* *haine*, f. *toucher* *moitié*, f.
of men do not think, and the other half know not what to
penser *autre* *savoir*
think. Most men have, like plants, hidden properties, which
comme plante, f. *caché* *propriété*, f.

chance | brings to light. My cousin was a sweet girl
hasard, m. *faire découvrir* *cousine*, f. *charmant*
| ten years ago. | She had, and has still, very regular
il y a *encore fort régulier*
features: her complexion was of lilies and roses; but grief has
les traits, m. *teint*, m. *lis* *rose* *chagrin*, m.
made a sad havock | in her person. | The poor girl
faire *triste dégât*, m. *chez elle* *pauvre*
grieves herself to death; yet she would recover her charms,
se chagriner *mort*, f. *cependant* *recouvrir* *charme*, m.
if she was taken to the country. I wrote | a fortnight ago |
mener *campagne*, f. *écrire* *il y a quinze jours*
to your brother, and have received his answer in the
frère *réponse*, f.
beginning of this week.
commencement, m. *semaine*, m.

XVII.

Upon Participles.

One afternoon | I was seized with an inclination | of visiting
après-dinée, f. *il me prit envie* *aller voir*
the Asturian poet, being very curious to know how he
des Asturies poëte *se sentir* *savoir comment*
was lodged. Concluding, then, that there were no further
loger *juger* *alors* *y avoir* *plus*
hopes for him, he determined | in good earnest | to retire.
espérance, f. sing. *se determiner* *tout de bon* *à la retraite.*
A diligent boy is always learning, not only whilst the
diligent écolier, m. *apprendre non-seulement pendant que*
master is teaching, but also while the other boys are playing.
le maître *enseigner* *encore* *jouer*
His aunt is more beloved than his mother. The letter which
tante, f. *aimé* *lettre*, f.
I have received | does not mention | it. The trouble this
recevoir *faire mention* *en* *peine*, f.
business has given me. What services have you done me?
affaire, f. *rendre*

How many men commit the same faults again, which they
combien or *que* *retomber dans* *faute, f.*
had resolved to avoid! This misfortune has almost ruined
résoudre de éviter *malheur*, m. *presque ruiner*
them, but it has made them wise. They have surrendered.
rendre *sage* *se rendre*
The garrison has surrendered.
garnison, f.

XVIII.

Upon the Impersonal Verbs.

It is grievous you | are to deal with people who | listen
triste *avoir affaire à gens* *entendre*
to no reason. It may be expected that matters will be settled.
raison. *espérer* *choses* *s'arranger.*
He has treated them outrageously, and there has been no
traiter
fatal consequence. This is very lucky. How does your
ce *heureux.*
brother do? What does he do at present? Our counte-
se porter *faire*
nances were truly | worth seeing. That house is | a perfect
c'étoit *chose à voir.* *maison, f.*
jewel. It is madness to forget one's self. He is not free who
bijou *folie, f.* *se méconnoître* *libre*
is a slave to his passions. They are happy who think
esclave *passion, f.* *heureux* *croire*
themselves so. Men must love virtue to be happy.
Il faut *aimer* *vertu, f.* *heureux.*
Men should learn first the duties belonging to human
Il faudroit apprendre d'abord *devoir*, m. *appartenir* *humain*
nature. The sun does not shine. I think that it is not
nature, f. *soleil*, m. *croire*
warm abroad. I have been in England these twenty years,
chaud dehors. *en Angleterre il y a* *an.*
I have learnt English ten years ago. How far is
apprendre Anglais *combien y a-t-il*

Edinburgh from London? It appears that he is not guilty.
Edinbourg *Londres* *paraître* *coupable*
That is no more the matter in hand. It follows from this
plus *s'ensuivre* *ceci*
that you | are in the wrong.
avoir tort.

XIX.

Upon Negations and Adverbs.

I never drink wine, not that I do not like it, but because
jamais boire *vin*, m. *point* *aimer* *mais parce que*
it | is good for | nothing in England. Is there anything more
valoir *rien* *en Angleterre.* *rien*
wonderful than the virtue of the loadstone? I have seen
admirable *vertu*, f. *aimant*, m.
nobody of your sentiment. I will never forgive him, if he
sentiment, m. *jamais pardonner*
does not grant me that favour. He does not deny that he
accorder *grâce*, f. *nier*
asked her in marriage. I fear that some misfortune
en mariage *appréhender* *malheur*, m.
has befallen him. I will not teach him French any
arriver *vouloir* *enseigner* *Francois*, m.
more, if he does not pay me what he owes me. Adversity
plus, que *payer* *devoir* *adversité*, f.
neither troubles nor casts them down; prosperity neither
troubler *abattre* *prospérité*, f.
| makes them proud, nor | swells them up. There is no
ennorgueillir *enfler* *y avoir point*
water in this pond. I say nothing, because I have nothing
étang, m. *dire*
to say. Beware of burning | your | fingers. It is
prendre garde *brûler* *vous les doigt.*
done better than you said.
faire *dire.*

XX.

Upon Prepositions and Nouns of Number.

I shall pay him the tenth of next month. Henry the
payer *prochain mois*, m. *Henri*

Fourth and Francis the First. Europe, in relation to the
François *Europe*, f.

other parts of the world, lies northward. It is bounded
autre partie, f. *monde*, m. *être situé au nord.* *borné*

on the east by Asia and the Euxine or Black Sea, which
Orient, m. *Asie*, f. *Pont Euxin*, m. *Noir Mer*, f.

communicates with the Mediterranean by the straits of
communiquer *Méditerranée*, f. *détroit*, m. sing.

Constantinople. On the south by Africa and the Mediter-
Constantinople. *Midi*, m. *Afrique*, f.

ranean Sea. On the west by the Atlantic Ocean, and
Occident, m. *Atlantique Océan*, m.

on the north by the Arctic Pole and the great Icy Sea.
Septentrion, m. *Arctique Pole*, m. *Glacial Mer*, f.

Its length, taken from Cape St. Vincent, on the south-west
longueur, f. *mesurer* *Cap*, m. *Vincent* *sud-ouest*, m.

of Spain, to the river Oby, on the frontiers of Muscovy, is
Espagne, f. *rivière Oby*, f. *frontière*, f. *Moscovie*

about 3600 English miles; and its breadth, from Sweden
d'Angleterre mille *largeur*, f. *Su de*

to Greece, is about 2200 miles. In Old Castile is Valladolid,
Grèce. *vieux Castille*, f. *Valladolid*

one of the largest and finest cities in all Spain. In it were
grand *beau ville*, f. *de Espagne*, f. *il y avait*

130 churches, 70 convents, a bishopric, and an university.
église, f. *couvent*, m. *evêché* *université*, f.

XXI.

Upon Conjunctions.

If he comes, be so good as to tell him that I have waited
avoir la bonté *dire* *attendre*

for him till now. People forgive as long as they love.
jusqu'à présent on pardonner tant que aimer
Whether he wins or loses, he is always the same. After
gagner perdre toujours même
you have done your exercise, you must read it over two or
faire thème, f. relire
three times, to correct the faults you may have made | in it.
fois corriger faute, f. pouvoir y
I will take so much pains, that I hope I shall speak French
prendre tant peine, f. sing. espérer François
before long, though I am convinced that that language
long temps convaincu
is very difficult. I do not know when I shall be able | to
difficile savoir pouvoir
go and see you. We are going to our country house: when
vous aller voir. aller maison de campagne
shall you come to see us there?
venir voir y

CONSTRUCTIONS.

I.

Upon Nouns, Articles, Adjectives, and Verbs.

Le soleil luit, la campagne est belle, allons nous promener; nous le voulons bien, partons. J'aime les écoliers qui sont la borieux et appliqués et je déteste les enfans parésseux. La voiture de l'oncle Jean et les chevaux du cousin Paul forment un bel attelage et le cocher est un homme soigneux; je le prendrai s'il quitte le service de ces Mrs. —— venez voir l'oiseau bleu, il vole dans la cage.

II.

Upon Pronouns and Asking Questions.

N'irez vous pas voir votre grand père aujourdhui? on vous a dit sans doute que sa voiture étant brisée il ne pourra venir.

Les hommes aiment les choses qu'ils ont, mais désirent celles possédées par les autres. Trouvez vous celà bien? vous ne répondez pas? mon chapeau est blanc le votre est noir lequel preferez vous? Les roses sont agréables mais passent vite....

III.

Upon Verbs and Negations.

Je n'irai pas me promener aujourd'hui, le temps n'est pas assez beau; les champs ne sont pas secs, les chemins sont boueux, enfin la promenade ne serait pas agréable, ne resterez vous pas aussi à la maison? vous feriez bien de ne pas sortir, qu'en pensez vous? Le printemps est long à venir cette année, nous n'avons par encore de violettes. L'hiver a été rigoureux et il dure encore. Le gibier aura été détruit par les braconniers. Vous preparez vous à aller à l'église? les cloches ont sonné deux fois.

IV.

Upon Participles.

L'argent étant payé il n'a rien à dire, c'est une bonne chose de faite. Nous avons été voir le pauvre homme, qui hier étant sur sa charrete, en est tombé et s'est cassé le bras; il allait bien mieux et le medecin l'avait trouvé sans fièvre. Allons, rendez vous, vous avez été battu tout le temps dans la discussion. Un homme est venu vous demander hier au soir, étant habillé denoir il ressemblait à un notaire, il a été surpris de ceque vous n'étiez pas là.

V.

Upon Impersonal Verbs.

C'est aujourd'hui dimanche ce sera donc mardi le jour de votre fête. Il est bien tard pour sortir, il fait mauvais temps, il sera mieux de rester à la maison. Il étoit une fois... c'est ainsi que commencent les contes de fées. Avoir été battu n'est pas chose agréable. Il faut courir pour attrapper le voleur; il est très important qu'on ne puisse dire qu'il s'est echappé par notre faute. Ce sera un beau jour que celui de votre mariage ou tirera force coups de fusils, il faut prendre toutefois garde qu'il n'arrive aucun accident.

VI.

Upon Adverbs and Negatives.

N'allez pas lentement vous n'arrivez pas à temps. Aimer peu c'est ne pas aimer du tout. On n'ira pas vite à son secours car il n'est pas aimé. Hier un homme ne voyant pas le canal, la nuit était très noire, tomba dans l'écluse, au nord, il aurait été promptement noyé sans une poutre, qui heureusement n'avait pas encore été retirée de l'eau. Ne vous ennuyez pas trop car nous reviendrons promptement.

VII.

Upon Prepositions.

L'amour du bien et celui de la vertu n'ont jamais manqué sur cette terre, mais sans la pratique ce n'est rien. Voyez par dessous vous le trouverez peut-etre. Auprès de moi se trouve la terre du Duc de ..... Au moyen de ce que je vous dis vous pouvez réussir en dépit des jaloux. Allez le voir pour l'amour de moi. On fait la guerre au delà du Rhin. On le vit surnager à fleur d'eau mais proche du pont il disparut.

VIII.

Upon Conjunctions.

Comme on le portait il mourut, de manière qu'il ne put faire, connaitre ce qui lui étoit arrivé, néanmoins on sçut qu'il étoit monté sur un cheval un peu vif, et qu'en outre il avait de longs éperons; cependant il passait pour un bon cavalier, mais il peut arriver des accidents à tout le monde. Outre ce que vous dites nous avons d'autres preuves, c'est pourquoi il faut dire tout, d'autant que l'homme ne peut échapper, et en attendant vous irez en prison vous même.

C. AND J. ADLARD, PRINTERS, BARTHOLOMEW CLOSE.